

THE ART OF  
**HELLBOY**™



MIKE MIGNOLA





# THE ART OF HELLBOY™

MIKE MIGNOLA

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# INTRODUCTION



I didn't really like Mike Mignola's work at first. I know that's a cheap, attention-getting way to start the introduction to a book of this nature, but it's true.

The first time I really paid attention to his work was *Cosmic Odyssey*, his 1988 superhero epic for DC Comics. (This means I'd missed Marvel Comics' *Rocket Raccoon* in 1985, but I don't think that would've changed my mind.) Some say the reason Mignola didn't hit it big faster was because his style wasn't right for the superheroes he was stuck drawing. When he broke into the field in the late eighties, it was pretty hard to make a living drawing anything but superheroes; when he drew one of Marvel's hottest books, *X-Factor* (1990), fans clamored for the return of Rob Liefeld.

Things have certainly changed.

My own disinterest in his work wasn't due to his lack of sensitivity for superheroes. The style was just too simple, too rough. I know, I know, I was an idiot. I was young. I was very preoccupied with detail. I loved Virgil Finlay—who doesn't, but in high school I thought I'd discovered some unknown genius—and thought comics should have all the care and labor of his magazine illustrations. I tried to put that fussiness into my own drawing, to disastrous results.

*Gotham by Gaslight* (1988) impressed me more. Mignola's Batman/Jack the Ripper book had a mood and atmosphere unlike anything I'd seen before in comics. What I wasn't noticing, of course, was the evolution of style. As Guillermo del Toro, director of the forthcoming *Hellboy* film, said in an interview, "When his blacks really started popping out was in conjunction mostly with gothic elements." So maybe the fanboys who said he just wasn't right for *X-Factor* were on to something.

You can look at Mignola's work before *Gotham* and pick out panels that foreshadow the trademark blacks of *Hellboy*. But it's in this Batman book where that high-contrast

aspect took over. One small panel, around the middle of the story, tells it all—a black silhouette against a lit wall, nothing but thin lines to indicate the bricks; the killer stands out in sharp contrast. The real Mignola touch: Jack raises his hand in front of him, and it pops out in bright red against his black shape. Closeups of eyes and statues also begin to appear conspicuously in *Gotham*, and writer Brian Augustyn did Mignola the favor of a climax in a graveyard. How could readers miss the fact that something special was taking shape here?

Both *Fafhrd and the Grey Mouser* (1990-91) and *Ironwolf* (1992), his two big fantasy epics/financial disasters,

contained a sophistication of design that has seldom been surpassed in American comics. Mignola's attention to costumes and settings, bringing to life forgotten and futuristic worlds, impressed the hell out of me. No wonder Disney would recruit him, years later, not just to design, but to consult on the story for one of their fantasy epics, *Atlantis* (2000)—hell, they rented his whole style, had an entire staff study his drawing and color approach.

I'd been impressed by the detail of design in those books—mainly *Fafhrd*, since I, like so many other people, completely missed *Ironwolf* when it first came out—but it was his next big job which made me a real convert. A

friend from high school, then already a professional comics artist, sat me down with Mignola's adaptation of Francis Ford Coppola's *Dracula* (1993), and she explained to me the difference between the fussy detail I was so enamored with and the bold simplicity of Mignola's work.

When he lays down those big patches of black, those thin, unadorned lines, he commits to the drawing in ways other artists avoid by screwing around with a lot of rendering, texture, and noodling. If you really know the shape of the object—my friend told me, drawing a face on a napkin—



Cover to *Gotham by Gaslight* #12, Dark Horse Comics, © 1990 Mike Mignola



you lay down shadow in solid black chunks; you commit to the shape of your shadow, the shape of the object. With a quick look at Mignola's major works before *Hellboy*, you can see the commitment evolve, refine itself, and simplify. Detail drops away bit by bit as the drawing improves. Either it's a shadow or it's not. Make it black, or make it white. She'd correctly identified the guiding principle that Mignola brings to the board every day.

Ten years earlier, he'd gotten his start inking books like *Master of Kung Fu* and *Kazar the Savage* for Marvel Comics. The irony is considerable, if you look at the evolution of Mignola's work. Inking became the most simple aspect of what he does; he says inking is like eating peanuts. Today he labors over a page of pencils for days, but with his simple, dead-line style he can bang out four or five pages of inks a day.

The intricate design work that I'd noticed in *Fafhrd* had given way to a very different kind of design. These days a lot of artists imitate Mignola's placement of blacks, his bold shapes, but they lack the underlying structure which makes simplicity *work* for him. While most of the genius of his art is very instinctive, there are some things he can put into words, and one of the most interesting, to me, is this:

Every image that he draws is primarily made up of two planes, foreground and background. If the object in the front of the picture is drawn white, the background will be black; and vice versa. This is how Mignola approaches the coloring, as well as the drawing—if it's not black and white, you can still *think* of it as black and white, and this will make the image bolder.

The same year as the *Dracula* book came the most important step toward the creation of *Hellboy*. With a signature drawing style, he'd still yet to write his own stories. With writer/editor Dan Raspler, Mignola plotted and drew *Batman: Legends of the Dark Knight* #54, in which the hero encounters a very unusual haunted crypt. (Notice that the moment Mignola becomes involved in plotting, he shamelessly plays to his strengths and sets the story in a boneyard.) Today Mike refers to this Batman story as the first Hellboy story. He'd figured out how to do it. If he could just spend the rest of his career doing this kind of comic, he would achieve

a lot more than he'd ever hoped for. All he needed was his own character, so he didn't have to draw Batman all his life.

At a Portland convention in 1993, Mignola was promoting the upcoming launch of Dark Horse's Legend imprint, which would include work by him and John Byrne, Frank Miller, Geof Darrow, Art Adams, and Paul Chadwick. I was getting ready to self-publish my own horror comic, and my girlfriend, curious about the industry, came to the show with me.

On a panel, Mignola talked about how he'd always been trying to do a horror comic within the confines of superhero books, and finally he was ready to really do his own thing in *Hellboy*. He'd come up with the perfect book wherein he could

throw all of his influences, from H.P. Lovecraft to Jack Kirby to *The Bride of Frankenstein*.

It sounded great.

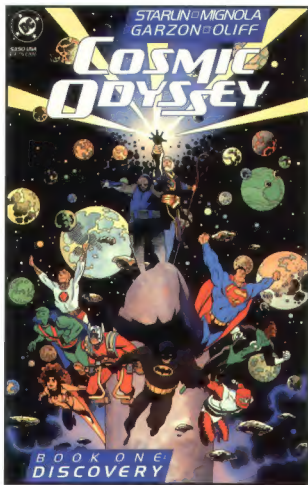
"Why don't you go talk to him," my girlfriend said. "You guys are into all the same things. You should work together." I told her she didn't understand; that he was a professional, and didn't need to work with amateurs. "Just go talk to him, he'd probably love to work with you!" Of course, I didn't approach Mignola that day.

By that time a year later, *Hellboy* had created a sensation in the industry, I'd lost all my money self-publishing, and had taken a job as an assistant editor at Dark Horse. Barbara Kesel, original editor of *Hellboy*, was leaving to pursue her own writing. I was assigned to temporarily oversee *Hellboy* until another more experienced editor came on board. "Just traffic it—don't try to edit it." Barbara did

me the biggest favor of my career, and I don't think I've ever adequately thanked her for it.

Mike was working on "The Corpse," the third *Hellboy* story after *Seed of Destruction* and *Wolves of St. August*. It was serialized in now-defunct Capital City Distributors' catalogue, two pages at a time, which led to some really amazing feats of storytelling and pacing. On one of the final pages, *Hellboy* throws the corpse he's been lugging around Ireland into a freshly dug grave.

I got the page. Something didn't look right. Rather than a hole in the ground, it actually looked like something sticking up *out* of the earth, a large rock or something. I called Mike—



*Cosmic Odyssey* #1 TM and © 1988 DC Comics. All Rights Reserved. Used with Permission.

he was living in Brooklyn at the time—and asked him to look at the photocopy he'd kept of the page. I told him what I saw. He agreed. I suggested that a shadow going into the grave would show that it was a hole. He said he'd fix the page in a few weeks when he and his family moved to Portland.

What I didn't know was that he then called my boss and insisted that I stay on as permanent *Hellboy* editor. No one had asked him to redraw anything in years. All it really meant was I was paying attention, but it was enough.

That summer, he started his winning streak of industry awards which, knock wood, hasn't let up yet. We were already working on *Wake the Devil*, the second miniseries, and things were going pretty smoothly. We had one blowout, when I was pressured to get the book out faster, and suggested Mignola stop watching TV while he was working. That went pretty badly.

Whenever Mignola begins a story, he has it pretty carefully mapped out ahead of time. Usually he has thumbnails—none of which are presented in this book because there is almost nothing to them, and not even I, after nine years, can make heads or tails of them. Besides the thumbnails, which he'll eventually abandon, he also goes into it with utter confidence in the story, and a roaring enthusiasm to get started. When he begins penciling, it's fantastic. We talk through the story over and over—which mainly means I listen to him, trying to keep up with the major changes he's made overnight.

If contrast is the most distinguishing quality of his art, it's also the most interesting quality of his writing. I'm not trying to be poetic, but the way he balances black and white is the same way he vacillates between humor and horror, melodrama and fisticuffs. But the reasons are different. He is easily embarrassed. When writing one of Rasputin's gassy, self-important speeches, or the sincere tirade of a goddess like Hecate, he worries that he's getting too pretentious. He makes up for it with a fight scene. If a story seems too much about the violence, he'll make sure to get a clever storytelling bit, or slow things down with one of his unique atmospheric scenes. If one of those creepy scenes becomes too boring—and if he spends three days drawing it, it'll get a lot more boring for him than for the reader who buzzes through the

page in a minute—Mignola will blow something up, or drop Hellboy through the floor. Whether this back and forth is driven by any sophisticated sense of pacing or just a frantic attempt to avoid being pigeonholed, the end result is an award-winning balance.

Halfway through drawing *Wake the Devil*, Mignola freaked out. The story wasn't working. He realized that the last two issues didn't pull together everything he'd set up in the first three, and in the end, it would be anticlimactic. The miniseries would be a disaster. Everyone would hate it. He was a basket case.

I don't mean to diminish the problem—*Wake* didn't quite work as originally conceived, and the new ending he

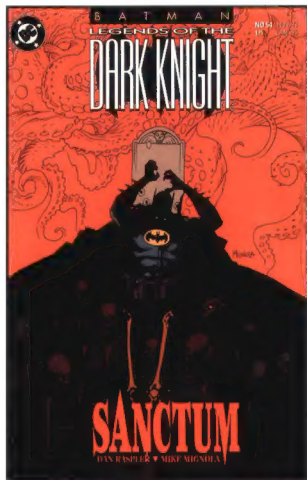
came up with, while curled up on the floor of his Portland apartment, was a big improvement. But now this happens *every time*. I wasn't there for *Seed of Destruction*; maybe that one went fine, and it's just post-traumatic stress left over from *Wake the Devil* that causes the panic attacks he's had on every story since. He tells me it's taken a week to draw a page that I know he'd only started two days before. He decides a story's too boring, too stupid. The balance he tried to achieve fell apart, and the drawing's awful.

"This one didn't work ... but the next one will be good, so it'll be fine."

I swear to god, he says that almost every time. He said it about "The Corpse," and if I remember correctly, he said it about "Heads," two of his favorite stories from these last ten years.

In the time that he lived in Portland, we developed a very specific approach to color, which has been commented on a lot by the readers. From the beginning, through Mark Chiarello, Matt Hollingsworth, and James Sinclair, we've had fantastic colorists, some of the best in the industry, which has helped to make the *art* of Hellboy stand out so much.

Mignola always had his own ideas for color, very specific ideas that were there as he penciled the pages, as he inked them—often even when he was conceiving the story. Communication between Mignola and the colorist was extremely important, and reached an apex when Dave Stewart took over the book in 1998.



Batman: Legends of the Dark Knight #14 TM and © 1993 DC Comics. All Rights Reserved. Used with Permission.



Dave had been the separator on James Sinclair's work on the series; James would paint guides over photocopies of the pages, and Dave would render the pages in color on the computer. Proofs would go to Mignola, who would request changes. Mignola and I would talk over the changes, and then I'd sit with Dave and work them out. This gave both Dave and I a deep insight into what Mignola wanted. The changes were more telling than the initial instructions that he gave James by phone.

I've heard people say that *Hellboy* is the easiest coloring job in comics—"It's just red and black, black and red." I actually heard someone say that to Dave. When I see a colorist try to imitate *Hellboy*—and many of the samples that come across my desk are imitations of one kind or another of *Hellboy*—they usually come out grey, or too monochromatic. This is not what we're shooting for in *Hellboy*; this is not what we discussed when the three of us would go over and over a single issue for eight hours at a session at Dave's house, trying to get every panel just right, until we all got dazed into incoherence from staring at the computer.

The coloring approach Mignola has always been working towards, and has achieved with Dave, is that two-plane approach I mentioned before, using positive and negative space to make every image bold and iconic. In his drawing, he's for the most part mastered this, so that he can have blacks spotted on the foreground and background, and yet one plane still reads as white and the other as black. The color will reinforce this contrast.

While contrast is of paramount importance, subtlety is a big priority as well, which is why some people misread the color as monochromatic. Unless the moment calls for it, colors shouldn't scream off the page—Mike will sometimes comment that a specific color "looks like it's from another planet" than the rest of the page, the scene, the panel. Dave has to balance the need for contrast; to make an object pop, to call some attention to it, and not to make it disrupt the page. In the short story "Goodbye Mr. Tod," we literally tried ten different colors for the girl's T-shirt—and checked how each looked in every panel in which she appeared—before settling on one. Dave probably earned his lifetime spot on *Hellboy* with one story—"Heads," one of his first—the way he popped the purple tongues off the ochre, severed heads, a color combination he came up with without direction. Mike doesn't always know what he wants ahead of time.

But he's going to insist on getting it right anyway ... a fact from which this book benefits. See the section on *The Third Wish*, the latest *Hellboy* book as of this writing. If Mike wasn't a perfectionist and a lunatic, we wouldn't have three rejected covers—rejected by the artist, that is—for a second issue of a miniseries. We wouldn't have pages that were nearly done, then abandoned, because he thought of another way to try a scene.

Mignola lives in New York again, so most mornings I try to call him once I roll into my office here on the West Coast. This morning he was panicking. His wife has pneumonia; his daughter's home from school for Thanksgiving break; he's working on a story for a haunted-house anthology I'm putting together, and he has to come up with the name for a secret society that readers will one day learn is behind a lot of the modern mysteries of Hellboy's world. He's cleared away all the other crap—the covers he's agreed to do for other people, the designs of Hellboy merchandise we've talked him into, and the bamboo-under-the-fingernails process of working out this art book. Nothing makes him happier than this—being able to sit down and work on one of the stories that he's had kicking around his head for god knows how long.

Until it all goes wrong, and he starts to doubt the story, to see the humor as stupid, the slow parts as pretentious, and the plot as cliché. And he melts down. And gets frantic.

Since the first issue of *Hellboy* in March 1994, Mignola's presented readers with an outrageous mix of Nazis, mad scientists, European folklore, fight scenes worthy of Jack Kirby, settings dripping with atmosphere the likes of which we haven't read since the nineteenth century, and a variety of inhuman villains borrowed in equal parts from the stories of H.P. Lovecraft and 1950s rubber-suited monster movies. All stuff we've seen used to less effect somewhere else. Yet like an alchemist, Mignola transmutes this coarse material into pure storytelling gold, makes it all shine like new, and gives us the horror-comics masterpiece of the nineties, yet to be topped as we go into the twenty-first century.

This book offers another perspective on a series that fans have doted on from the beginning, a comic so admired by other artists that I've heard some comment on it with conviction, and later admit to not yet having actually read an issue. It's because the initial attraction with *Hellboy* is almost always the art; so what follows is a sampling of the best of that work, from promotional art that was used once and never seen again, to new glimpses into Mignola's production and sketchbook material from the very beginning. We've even included a handful of story pages, because we felt we couldn't represent what Mike does without showing some storytelling. Art and story function as one here, as in all the best comics, through a carefully designed balance.

Enjoy.



Scott Allie  
Portland, Oregon  
November 2002



The first drawing of Hellboy.





From Migra's first Hellraiser sketchbook, the "Tetrapasm" piece was never made it into the comic in its form. He did surface in *Zeroes & Ones*, where Migra's collaborator, Pat McElown, gave him a completely different look. The idea was revived again for the first *BPRD* series as Innant Krutis (see page 153).

Looking *Zeroes & Ones* #2 cover art







ONLY THERE'S NOBODY  
HERE TO ASK ME.

IN THE PAST COUPLE OF  
YEARS A WHOLE FLOCK OF  
SMALL TOWNS HAVE  
DIED UP DOWN AROUND  
THESE PARTS.

PEOPLE VANISHED  
WITHOUT A TRACE. NO  
SIGN OF VIOLENCE.  
JUST—GONE.

THIS TOWN IS THE  
LATEST AND THE FIRST  
TO COME TO MY  
ATTENTION.

IT HAPPENED SO FAST I  
DIDN'T EVEN SEE HIM  
CHANGE.

ONE MOMENT, HARMLESS  
PUPPY DOG.

NEXT MOMENT, GIANT  
MONSTER DOG.

STILL HARMLESS?

MIKE MIGNOLA'S

# HELLBOY™

WORLD'S GREATEST  
PARANORMAL  
INVESTIGATOR

FREEZE!  
I DON'T KNOW  
WHAT YOU'RE  
DOING...

...BUT I  
DON'T LIKE  
IT.

BRUTUS!  
DESTROY THE  
INTERLOPER!  
NOTHING MUST  
PREVENT THE  
TRANSFERENCE  
OF NUTRIENT  
FLUIDS!

AR-200

NO...  
PLEASE.

THE BRAN-N-A-BOTTLE IS  
HERMAN VON KLEMP.  
PROFESSOR DOCTOR  
HERMAN VON KLEMP, FOR  
THOSE WHO CARE ABOUT  
TITLES





SQUEE

MOVEMENT  
IN ALL SEVEN  
COCOONS,  
CAPTAIN!

EEEEEE

POWER READINGS  
GROWING STRONGER.  
LIFE-FORCE READ-  
INGS ALREADY  
OFF MY SCALE.

WHO WOULD  
BE MAD ENOUGH  
TO...  
SOURCE?

A POWER BEAM  
IS EMANATING  
FROM THE CORE-  
WORLD,  
CAPTAIN.

AB-JUDA  
EARTH.

FOOLS!  
DON'T THEY  
KNOW WHAT  
THEY'RE  
DOING??

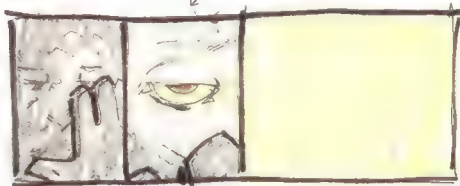
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instead of yellow: magenta light blue -- CLASH GREEN

And  
seriously designed  
in sample



eyes 'int up' -  
power constructs -  
finger tips & head  
'int up.





NEEDLESS AGE THEY TO  
PRAY AND SUPPLICATION.  
THEY ARE THE SERPENT,  
THEY ARE THE FURIOUS  
BEAST, THE WINDSTORM

EVIL WINDS THEY ARE THE  
EVIL BREATH THAT  
HERALDETH THE BANEFUL  
STORM, THEY ARE MIGHTY  
CHILDREN HERALDS OF  
PESTILENCE THRONE BEAR-  
ERS OF ERESHKAL.



INCREASE THE POWER, DON'T  
LET THE LEVEL DROP.

I  
SHALL  
NOT

BUT IF  
THIS CONTINUES  
MUCH LONGER...

"...WE SHALL BE IN GREAT  
DANGER OF BURNING OUT  
THE PRIMARY COLS."

THEY ARE THE FLOOD  
WHICH RUSHETH THROUGH  
THE LAND, SEVEN GODS OF  
MIGHT, SEVEN DEMONS OF  
OPPRESSION, SEVEN IN  
HEAVEN AND SEVEN ON  
EARTH.





Illustration of the character, the character is a large, muscular, bearded man with a single eye, wearing a dark, open coat and gauntlets.

Facing page: The cover of the comic book "The Book of the Dead" by John Mignola. The cover features a large, muscular, bearded man with a single eye, wearing a dark, open coat and gauntlets, standing amidst a chaotic scene of destruction, including a skeletal figure in a striped shirt, a large skull, and various debris. The artist's signature "© MIGNOLA" and the number "93" are visible in the bottom right corner of the drawing.



MIGNOLA





MIGNOLA





MIGNOLA  
94

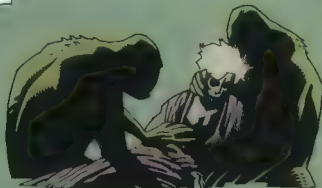


AND HERE, PERHAPS, I'VE  
FOUND THE CULPRITS.

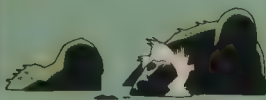
THIS PLACE OF DEATH IS NOT  
ENTIRELY WITHOUT LIFE.



BUT...



...WHAT SORT  
OF LIFE?





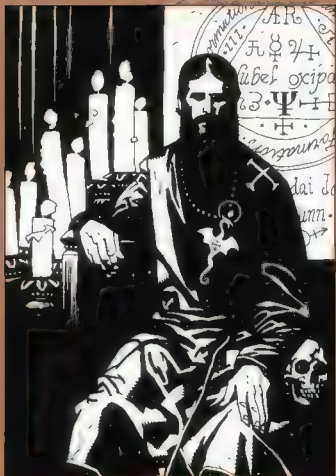


New York Times Bestseller

Chris Ware, the god of comic book art, brings you a new, mind-blowing, and utterly unique comic book series. The first issue is now available in paperback.











APPOLOGIES TO ALBRECHT DÜRER





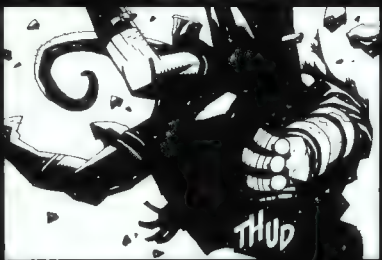
# BEAST!



I DON'T  
CARE IF  
YOU'RE A  
GOD DAMN  
FISH!

YOU'RE  
GOING  
DOWN!









Unused cover for the fourth chapter of *War of Witches*.

Facing Cover to the collected edition of *War of Witches*. This was the first of Mignola's black and white covers. The artist begins with a line drawing, which is repainted in a simple black and white style. He then puts over the black and white drawing using a spray gun. Finally, the black line art is painted over the top of the painting.

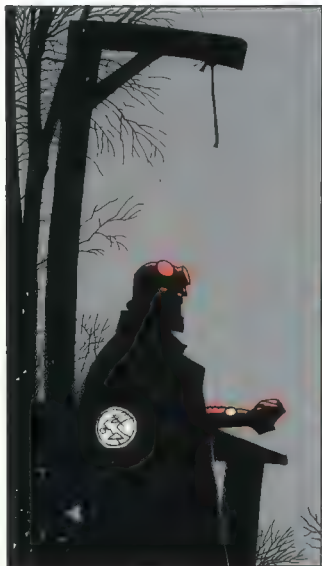





Sketches and establishing shot of the family home in the short story "The Corps".

"The Corps" remains one of the most highly-praised Heinley stories and a personal favorite of the artist himself. The page on the right is a prime example of Mignola's unique pacing and comic style. The story was originally serialized in *Capricorn City* Dystopian's catalogues.

After *Sed & Destruction* and *Wastes*, Mignola decided to abandon his traditional "black pages in front of the book in addition to white border" approach. He maintains that this is a move for easier storytelling.







THE  
BEAST HAS  
SURVIVED  
IMOLGUE-  
FAPA, AND  
AS TIME  
ENOUGH TO  
DO IS WORK  
BEFORE THE  
MORNING

THEN  
BRING OUT THE  
CHILD AND MAKE  
HER READY TO  
RETURN. WE HAVE  
NO CHOICE BUT  
HONOR. AND WE  
**SHOULD** HONOR THIS  
"BEAST" ABOVE ALL  
THE CREATURES OF  
THE EARTH. DACC!  
AB JURA. HEAVEN,  
HELL, AND HUMAN  
COME TOGETHER  
AS ONE ENCINCTH  
DAMI

HONOR  
THE BEAST  
HONOR THE  
DEAL ...

THOUGH  
BY THE DOING,  
WE DIE A LIT-  
TLE MORE.





*Inside front-covers are shown. The Corpses and the next series. Make the most  
of this limited-edition print published by Wildstorm.*





Cover ideas for *Wake the Devil #1*. Mignola would draw this cover three times, and color it twice.

Facing: The first cover, abandoned due to Hellboy apparently having only one leg.







Above: A promotional strip produced for Diamond Comics Distribution. The miniseries turned out to be five issues, and the back-up features in *Mooseyman* and *O'Brien* never happened, although three of the four stories would ultimately appear elsewhere.

1. cmg: The second of six covers.





Sketch and final art for the cover to *Wake the Devil*, #1

Pages 52 through 56: The rest of the covers, and Mignola's favorite page from the series



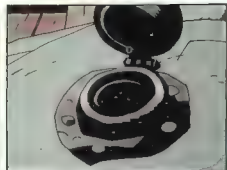
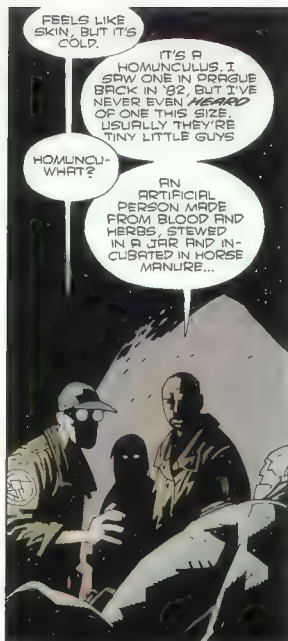


M. C. C. C.



666

MIGNOLA  
2003











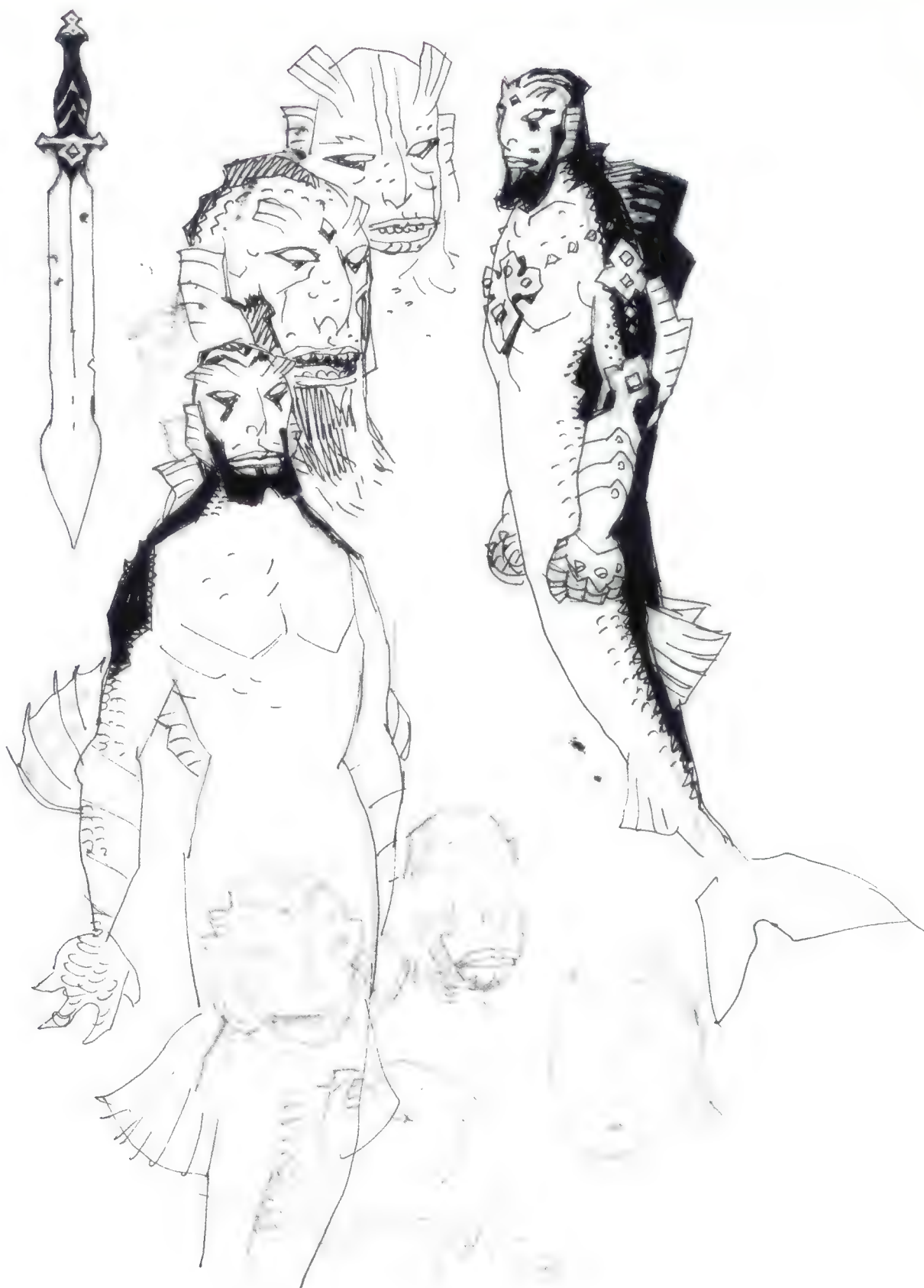












Early sketches for *The Third Wish* (see pages 168 to 187), done around the same time as the *Dark and Windy* work.









etc. Unused back cover design. Note the reference to Legend, a short-lived Dark Horse imprint in which Hellboy was a significant presence.

Above: A drawing done for a contest in *Wizard* magazine. At the time, the winner received books from Mignola's then-supernatural fiction store (as well as pulp magazine reprints), books on folklore and mythology, which influenced the creation of Hellboy.

Facing Cover to *The Comics Journal*











An unused cover for the crossover between Hellboy and Dark Horse's ghost character and the final version design







M. G. NOLA  
1977







MIGNOLA





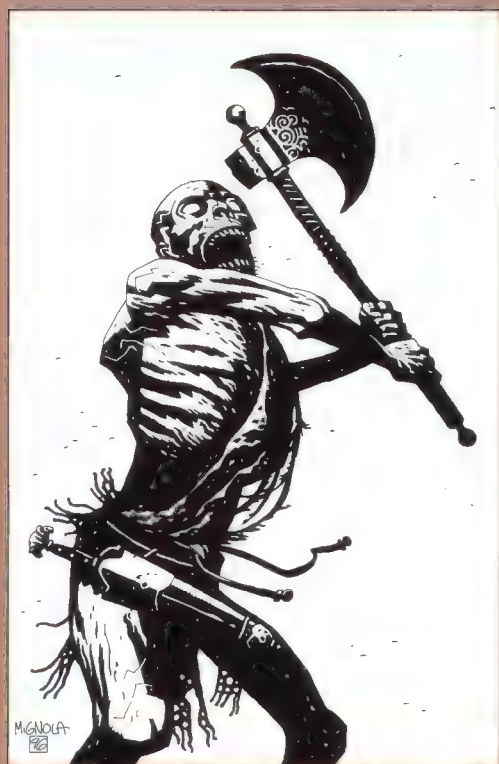
*The Last Army*, the first Hellboy novel, was written by Christopher Golden and published in 1999.

Above and pages 78 and 79: Illustrations for the novel by Mignola.

Facing page: Cover painting.











Sketch and final art for uncolored cover to the second edition of *Secret of Destruction*. Mignola opted for a standard computer-colored cover, and this image was later offered as a signed lithograph.







*Supernatural* was written by Peter McDermott, drawn by Derek Thompson, and produced by the character and a firebox backpack. The first story, "The Second Coming," is a two-part story.





MIGNOLA

98

13

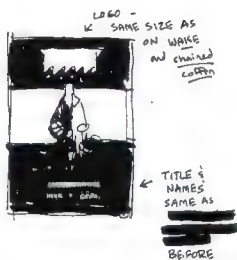




page Art for the most recent edition of *Seed of Destruction* with a note to

artist Gary Grazzini suggesting copy placement (right)

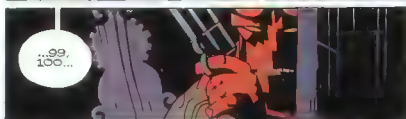
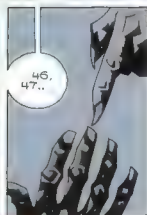
ing Convention sketches





For the cover of the new edition of *Wayside Derris* Magno changed Hillbo's pose, but retained most of the major elements of the original version (compare to page 58).





A page from "The Rat & Vagabond" one of the stories included in the "The Rat & Vagabond" story on page 49. The story was the special call for the collection *The Creative Collection of the* and features a drawing of the Rat & Vagabond on the final page. The story's plot is about the "Right Hand of Doom" appears on his left arm.





Sketches and final cover for *The Chained Coffin and Others*.



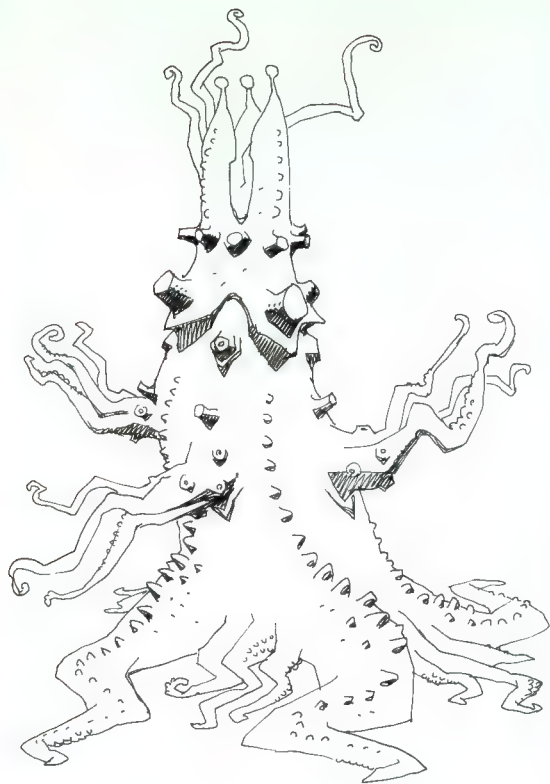




A page from the short story "The Right Hand of Doom". It originally appeared in black and white in *Dark Horse Presents Annual 1998* for which Mignola provided the cover painting.



MIGNOLA  
3 2003





MIGNOLA  
98



Cover to the comic book *Hellboy*





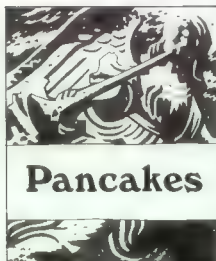


Design art from *Box*, and the cover to the French edition.

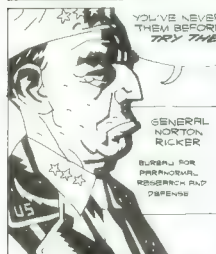
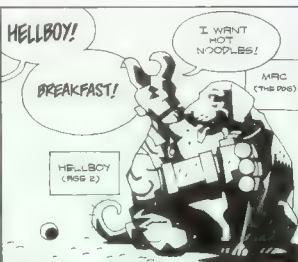




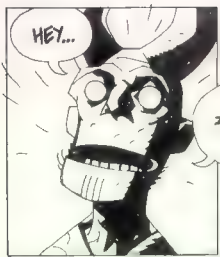
MIGNOLA  
99



## Pancakes



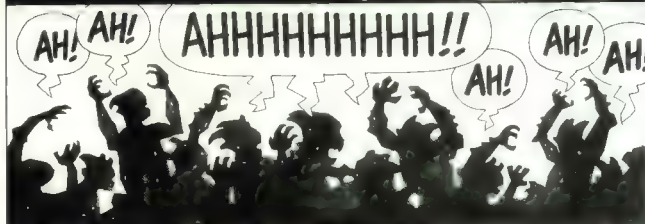
Pancakes: Perhaps Mignola's most unusual short story. And, to his surprise, one of the most popular.



MEANWHILE  
IN PANDEMONIUM  
CAPITAL CITY  
OF HELL.

I LOVE  
IT!

IT!



ASTAROTH  
GRAND-DUKE  
OF THE  
INFERNAL  
REGIONS

MAMMON



HABORYM



THE  
END

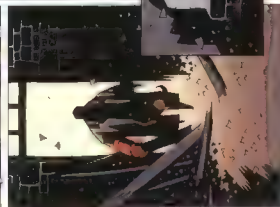


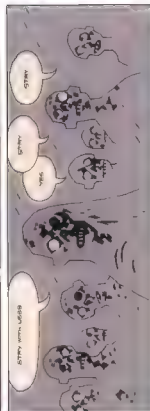
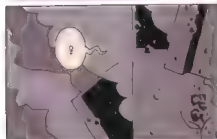




This is a full-page illustration from a comic book published by Eastern Europe in the pre-legislation era. The newspaper for which it was drawn is not known. The horizontal shape of the pages is common to newspaper strips, which is why it is not a second short story collection. The figure of the character is not from the red wall. The following pages are from the *Dark Horse* extra version for the first time.

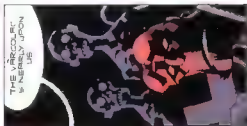
# The Vârcolac











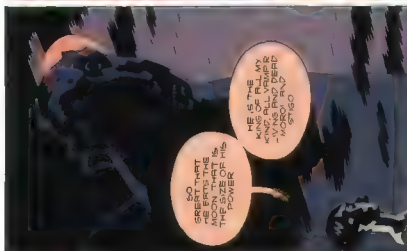
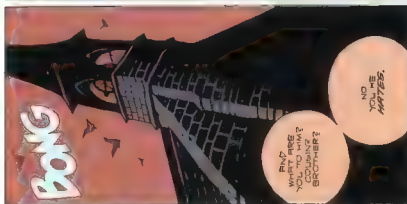
THE VACCINE  
IS NEARLY UPON  
US

KOW AN  
YOU EVEN  
UNDERSTAND  
BOM?

OKAY, LADY THAT'S ENOUGH OF  
THAT!

LOOK!  
OF  
THE  
MOUNTAIN

DID YOU  
SEE?







Sketch and final cover for *Odd Jobs*, a collection of short prose stories by various authors, featuring illustrations by Mignola (pages 114 through 117).

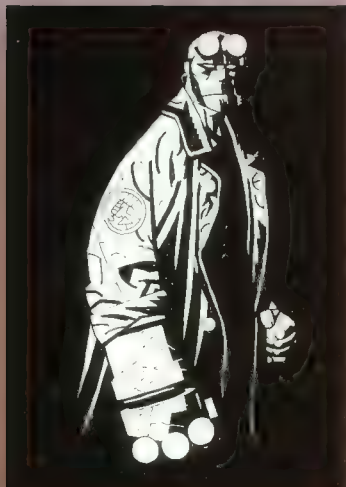














©MIGUEL -

97











Lily studies for "The Nature of the Beast," and (facing) the cover of *Dark Horse Presents* #151, in which the story first appeared.



# The Nature of the Beast



COME IN  
PEACE,  
BROTHER.

TREVOR BRITTENHOLM  
HAS TOLD US A GREAT  
FEAR ABOUT YOU.

GOOD  
THINGS

WELL, YOU'VE GOT  
ME BEAT, BECAUSE  
HE DIDN'T TELL  
ME MUCH ABOUT  
YOU GUYS.

DID HE  
TELL YOU  
TO TRUST  
US?

TO DO  
WHAT WE  
ASK YOU  
TO DO?

YEAH..

THAT IS ALL YOU  
NEED TO KNOW  
ABOUT US.

WE HAVE A TASK FOR YOU,  
SIR, TO SLAY...

RIGHT

...A  
DRAGON.



H.B.

3π39  
2966



Studies from Mignola's sketchbook, and a panel from the story "King Vold." This story was created especially for the *Right Hand of Doom* collection.



Facing: Another page from "The Nature of the Beast."





















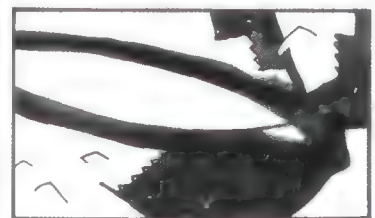




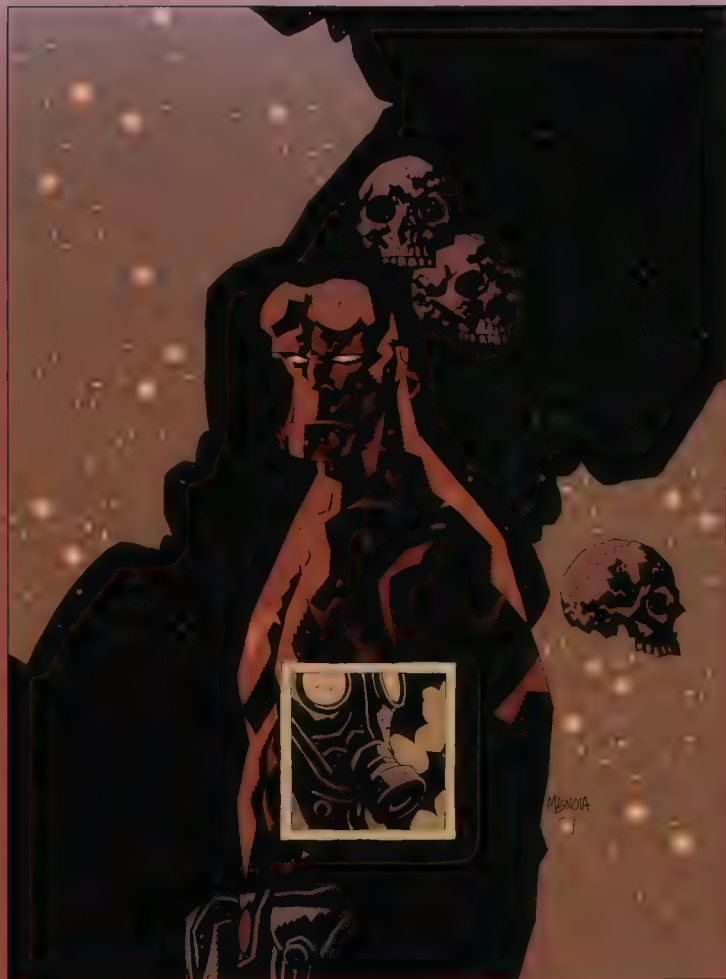


MIGNOLA





Unused cover for *Conqueror Worm* #3, and a story page.



MBNOVA  
[1]











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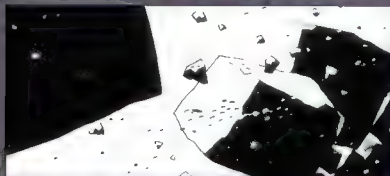






Sketches and final cover for Christopher Golden's second *Elaborations*, *The Bones of Caim*.













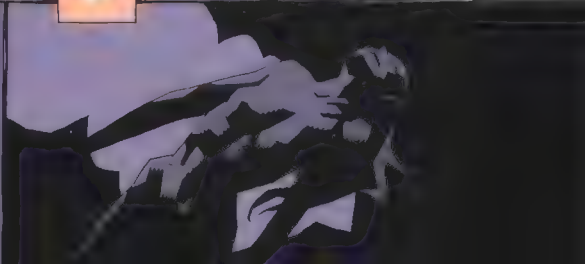








M  
I





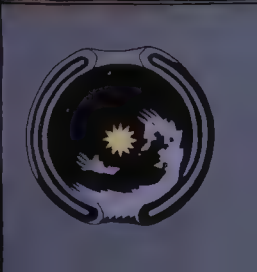






















Figure 11: Cover for a pulp magazine produced by Dark Horse.  
Above: An unpublished drawing.







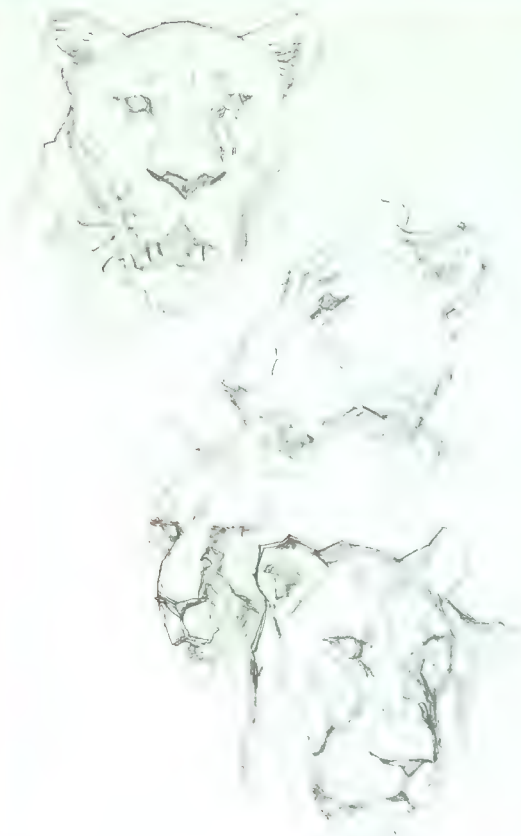


An unpublished drawing of the cover to the *El Hach* pulp magazine from Steve Jackson Games.

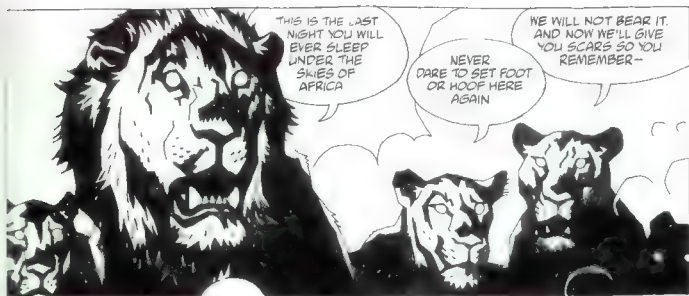




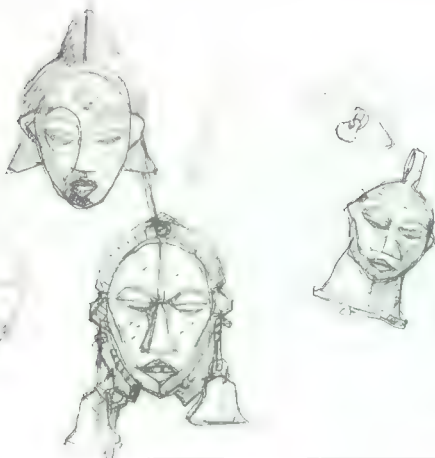




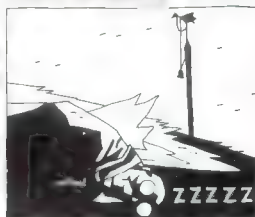








Designs for Menlom's head  
Below: Panels from the first issue



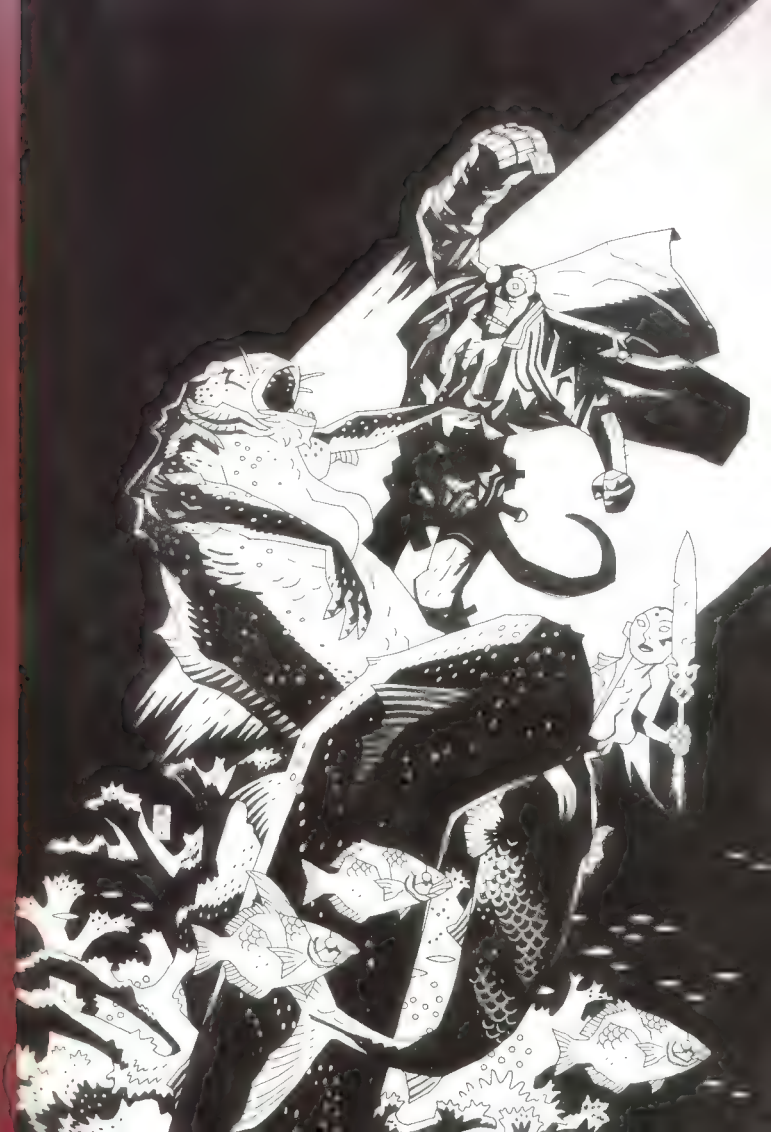




Following the brief African adventure, the main event  
■ *The Third Wish* is the mermaid story that Mignola  
had been toying with for years (see pages 62 & 63).

More sketches. Fish and fish creatures.



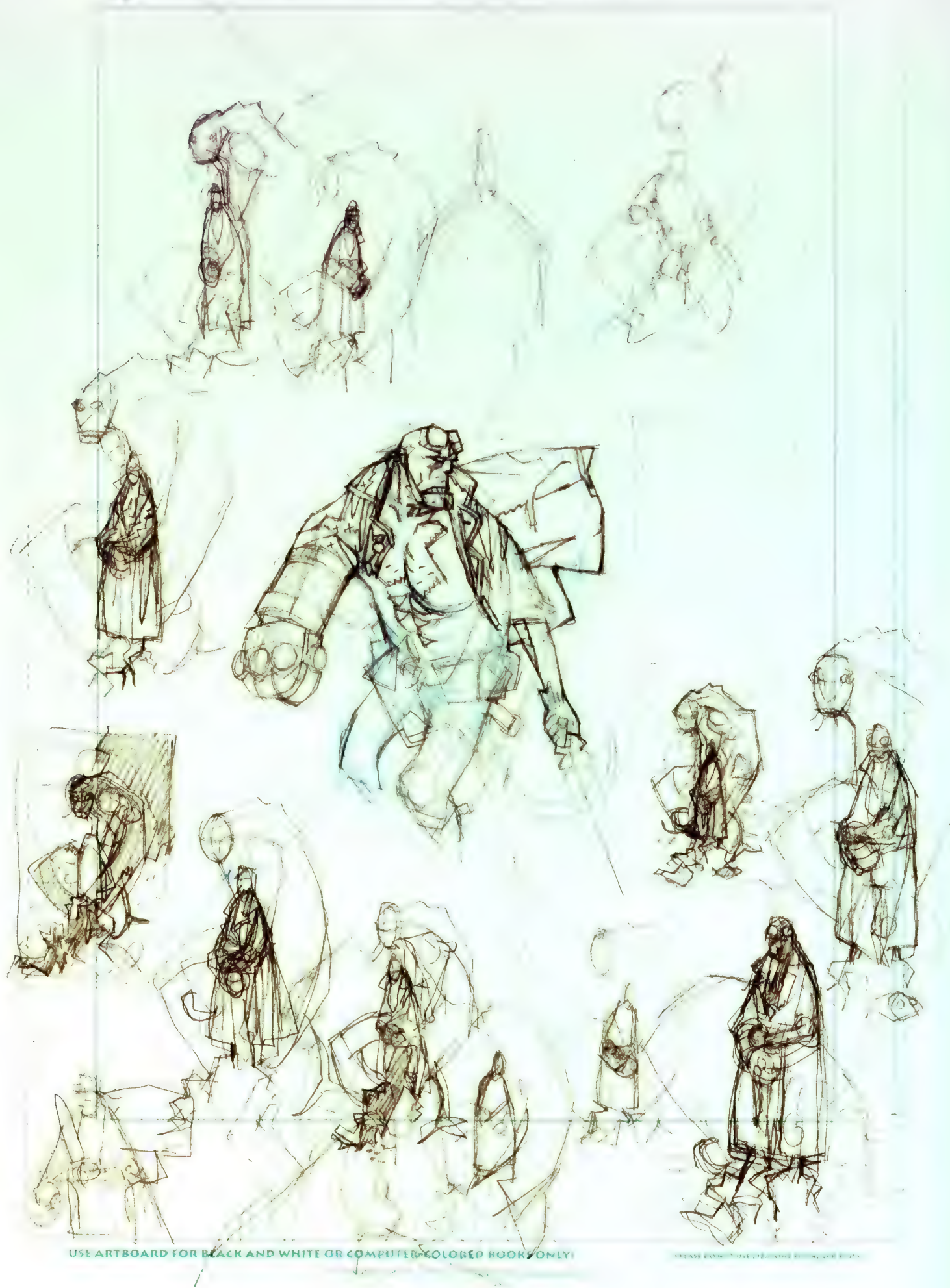






1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

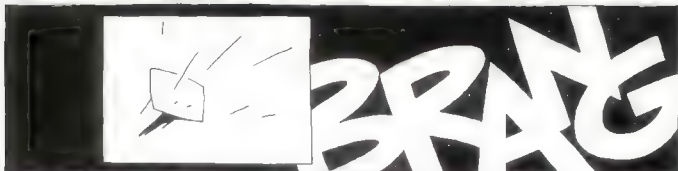




Mignola's descent into madness. The beginning of the fourth version of the issue two cover (center), surrounded by frenzied sketches which would lead to the final cover (facing).





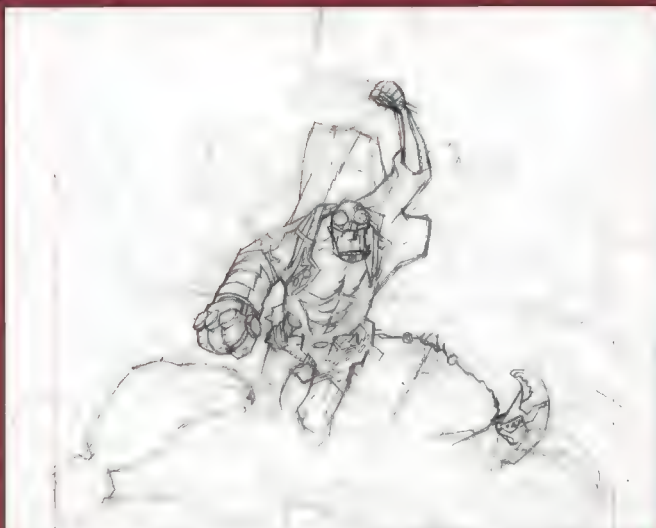


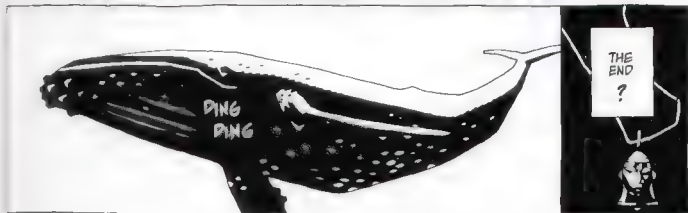














Victor in second Hellboy watch box





A T-Rex design mimicking the cover to *Wile the Eagle* (1944, page 38).  
Facing: A cover to *Comic Book Artist* magazine.



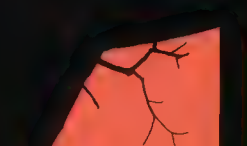
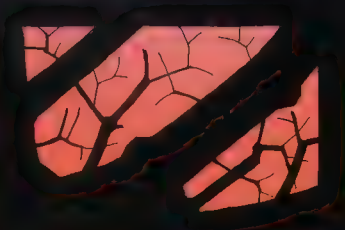




















## ABOUT THE ARTIST

MIKE MIGNOLA is the celebrated writer and artist of *Hellboy*. The comic is currently translated into half a dozen languages, has won over a dozen industry awards, and has earned Mignola the accolades of his peers. He has worked with filmmakers Francis Ford Coppola and Guillermo del Toro, and lent his unique vision to Disney's *Atlantis*. 2004 will see the release of a *Hellboy* feature film by del Toro, as well as the comic-book sequel to *The Third Wish*.

The artist wishes to dedicate this book to his wife Christine, who made it all possible.

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*The Washington Times*

"*Hellboy* is a comic-book masterpiece. With style, imagination, and a haunting simplicity, it creates a parallel universe of mystery and horror, which is unique in the medium ... *Hellboy* restores my faith in the joy of comic books."

Clive Barker

*The Art of Hellboy* provides the ultimate insider's look into Mignola's groundbreaking comic-book series, revealing his design, storytelling, and color work in a beautiful oversized format. With previously unpublished art, unused and unfinished covers, and material from ten years of sketchbooks, *The Art of Hellboy* pulls back the veil to show the labor involved in creating one of comics' most acclaimed books.



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ALL MY LOVE GOES OUT TO  
MY HOME-FORUM CU,  
THEY'RE MY FAMILY,  
MY INSPIRATION,  
AND MY BEST BUDDIES.  
THANKS GUYS.

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